

M 2297

Tuesday, September 11, 1973

New York City

Must Remain in
Transcription Room

MR. NYLAND: Well, sometimes it's not the quantity, I hope the quality is.

Sometimes I have to struggle to get here. This time it's beautiful, like an Avenue. ^{So now} ~~I know~~ your questions ^{have to be} ~~has been~~ commensurate with that. Try to forget the last half hour. Try to forget when you came or where you came from or the thoughts you had relating to your daily life, your life of today and so that you now put yourself in a different kind of a state. I don't know if you can do that. I don't mean that you have to become over-serious. But you have to become interested, because what ^{we want} ~~we have~~ to do is to talk about something that you don't usually think about and the fact that you are here indicates that there is something that you would like to talk about regarding work or your possible evolution, to use that big word. How you will grow up and what you intend to do with your life, let's say for the next five years. How you imagine you will be able to grow up and what is your idea about Harmonious Man because we talk about that as an aim. And whatever now you have in mind in regard to that, to that kind of an aim. Your questions should be directed towards that. Maybe ^{I've} ~~you've~~ thought this last week. Maybe you can produce some questions. Who has anything to say.

William Duncan: Mr. Nyland.

MR. NYLAND: Louder.

William: Mr. Nyland, William Duncan.

MR. NYLAND: Yes.

William: It's a word from ALL AND EVERYTHING. I want to know what Trogo-autoegocratic means.

MR. NYLAND: What, what?

William: ^{auto} Trogoegocratic.

MR. NYLAND: Oh.

William: I don't know what that means.

MR. NYLAND: Have you any idea yourself?

William: Well, a trobidi⁷ate is one who lives in a cave, I think. That's about as far as I can get. ~~As far as I can get.~~ As far as putting the rest of it together with that, I can't figure it out.

MR. NYLAND: And auto.

William: ^{Well,} Self.

MR. NYLAND: And ego.

William: I.

MR. NYLAND: ^{And}-cratic.

William: Some sort of ~~a~~ governing.

MR. NYLAND: Ya. Some ^{kind} sort of power. So, what could it mean?

William: That which governs me that lives in a cave.

MR. NYLAND: Not necessary a cave. That is what is contained within you. It really means that there is ^{for} each person the possibility for self-development and that for ~~that~~ he has to have realization of what is meant by his self; also, ~~the~~ auto, which many times means ~~that~~ which is mechanical and the cratic means there has to be power. Trogo means that--that what I am, I eat. ^{You} Understand it now, a little?

William: Yes, sir.

MR. NYLAND: You could use it?

William: I think so.

MR. NYLAND: How ~~will~~ you use it?

William: Well, I'm going to start ^{paying} ~~to pay~~ more attention to what I eat on many levels.

MR. NYLAND: Do you eat Work?

William: I try to.

MR. NYLAND: ~~Then~~ let's concentrate on that.

William: O.K.

MR. NYLAND: You have any idea ^{what it is} when you say, I eat my Work?

William: I try to take it in and digest it, the best way I can.

MR. NYLAND: How do you digest it? Don't tell me now by eating, because

William: I try to pay attention to it, and ~~try to~~ do a good job on it.

MR. NYLAND: I think it has to be a little more than just paying attention.

It's ^{definitely} very described what you should do. Whatever is in your mind, as a theory, or a description of Work, because that is what we are talking about. Work on yourself. Whatever is now described as Work, you have to do. That means in the application of Work you're eating it. And then the result can be the accumulation of different data about yourself or finally reaching more truthful statements and a more correct self-knowledge. So now what do you eat?

William: Eat my impressions of myself?

MR. NYLAND: Can you eat those?

William: I don't know.

MR. NYLAND: Impressions you receive. You don't really eat them. How do you acquire dexterity.

William: By practicing.

MR. NYLAND: Practicing what?

William: Trying out a method to see if I can make it work.

MR. NYLAND: Ya. So, that what you have then been told, or what your knowledge is you put to practice. ^{Right?} ~~Try it?~~ William: Yes, sir. When you Work on yourself, what is your knowledge? Of the method this time, because it is a question of dexterity.

William: As I do something I'm trying to have something higher than myself present to me which can observe me doing it.

MR. NYLAND: For what purpose?

William: Well, so I can gather true knowledge about myself as I really am.

MR. NYLAND: You--you're sure that you don't have that kind of knowledge?

William: That I have it already?

MR. NYLAND: Ya.

William: Maybe I do, but I don't know it.

MR. NYLAND: Don't you have certain statements about yourself saying that, that is truthful.

William: I don't know quite what you mean.

MR. NYLAND: When I say I exist, or I am alive or I breathe, don't you think that's the truth for myself.

William: Yes.

MR. NYLAND: Don't you think it's the truth when I say, I have been born, or I will die.

William: Yes.

MR. NYLAND: Although I don't have the experience, at least I know about my birth.

William: Sure.

MR. NYLAND: When you have two hands and you use them, can't you say, I use my hands.

William: Yes.

MR. NYLAND: When you have thoughts about yourself, in describing yourself, if you could write up little history of what you are, do you think the statements are truthful?

William: Yes.

MR. NYLAND: Are you sure?

William: Well, they're as good as I can get.

MR. NYLAND: That's not the point, is it?

William: No.

MR. NYLAND: Because the good is not good enough.

William: That's right. It has to be exact.

MR. NYLAND: So, you understand what is meant by Work.

William: Gathering exact information about myself.

MR. NYLAND: How do you do it. If you had to describe that to someone else. Description of a method. For the acquisition of dexterity. How would you go about describing it?

William: Well, I would say to them that they should try to. Well, it's describing how to try to build 'I', correct? An 'I' would be something which would see me benevolently, exactly as I am, it wouldn't make any judgments about me.

MR. NYLAND: How do you make an 'I'?

William: By wanting it to be there. And then by doing something.

MR. NYLAND: What kind of information do you get from this 'I'?

William: Well, if I'm lucky, it shows me pictures of me, the way I am.

MR. NYLAND: Can you accept them?

William: Sometimes.

MR. NYLAND: Because you see we are now going to talk about objectivity aren't we?

William: Yes.

MR. NYLAND: And the 'I' would function as an instrument to give you objective value. Objectivity we would call the real truth. The ordinary truth in your daily life is just ^acertain something ^{to} you get along with in ~~daily~~ ^{ordinary} life. When you actually look at yourself in, as we now want to call it, impartiality, is it ^{difficult} ~~different~~ for you?

William: Not as hard as it used to be. I can do it some of the time now.

MR. NYLAND: Can you be honest about it?

William: Sometimes.

MR. NYLAND: What happens at other times?

William: I get distracted or I get knocked off the beam somehow.

MR. NYLAND: No, no, we stick to the description ^{on}.

WILLIAM: Oh.

MR. NYLAND: Not when you do something else. I don't mean that.

William: Oh.

MR. NYLAND: The question ^{is} ~~that~~ knowledge about yourself. How much do you really know?⁷

William: Well, sometimes, I know that I am, and that's all I ~~really~~ know.

MR. NYLAND: Ya, but it's much more than what you are. I mean you're not only 'I am'. You do things, don't you?

William: Yes.

MR. NYLAND: You talk to people, you explain things. You behave in a certain way. You argue. You eat. You like what you eat or you don't. You meet people. Your friends, or not friends. You talk about a variety of things. You have feelings also, within yourself. How truthful are they? The thoughts you have, are they straight or do you rationalize? Do you have prejudices? Do you have correct judgments about yourself? Do you see yourself behaving in a certain way, which afterwards you might criticize? Are you careful in the movements of yourself that you control them? Are you responsible for the energy which you have? At any one time, that you don't use too much or too little? Do you have insight in the character of other people, so that you know how to behave towards them? Those are the questions that are ^{of} interest. And for that, one has to have a certain dexterity to develop this 'I', so that the 'I' actually can give you the exact knowledge about yourself, which then will include impartiality, to eliminate any kind of a form of life or this life and ^{that} ~~the~~ 'it' has to be, we call, simultaneous in order to eliminate any kind of association. Have you thought about Work?

William: Yes.

MR. NYLAND: Have you done it?

William: Yes.

MR. NYLAND: I'm afraid you have to do much more. I'm afraid you start to lose yourself in a little theory. Have you thought about Work ~~when~~ ^{while}

we ~~was~~ talked?

William: Yes.

MR. NYLAND: Have you actually made an attempt?

William: I tried to.

MR. NYLAND: Have you?

William: Yes.

MR. NYLAND: Could you say the ^{very} same things you have said, but this time, if possible, consciously? Can you tell yourself after you have done anything that you have been unconscious? Could you repeat then the same kind of expression or behavior with an attempt to become conscious?

William: Yes.

MR. NYLAND: When you say, yes, what do you mean?

William: I could do similar things to what I've been doing and try to be Awake to it.

MR. NYLAND: O.K. Will we let it go at that?

William: Yes.

MR. NYLAND: All right. ^{But} Now you must do it and don't ask question anymore about Trogoautoegocrat. ^{There is} They have no meaning.

William: Yes, sir.

MR. NYLAND: ~~Yes~~. Allright

Roberta: It's Roberta. I think I've fallen into my galosh.

MR. NYLAND: Galosh.

Roberta: Yea. And ...

MR. NYLAND: How do you know that word galosh?

Roberta: From ALL AND EVERYTHING.

MR. NYLAND: Is ^{it} the galosh big?

Roberta: Yes, it's very big.

Roberta: Yes, it's very big.

MR. NYLAND: All right. Go ahead and tell me about the galosh.

Roberta: I'm swimming around at the bottom, and the self-criticism is--

is so deep I can't begin to climb out.

MR. NYLAND: It must be very big then.

Roberta: It's very dark, too.

MR. NYLAND: Why can't you just within that little galosh, or the big one, Work?

Roberta: I try to.

MR. NYLAND: Not successful?

Roberta: No, sir.

MR. NYLAND: How do you mean?

Roberta: There are too many thoughts that I have. That are meaningless.

MR. NYLAND: Are they always there, the whole damned day?

Roberta: Well, Sunday afternoon at the Barn. . . .

MR. NYLAND: ^{Ya, but} Now let's say today. How many times did you really have a chance today not to consider even the galosh. But ^{to} just, as I sometimes say, be yourself? Today. Go over the day. What you did from early morning until you are here. Where you were. In different situations that you remember. When you were, maybe, at the office, when you walked in the corridor. When you went ^{up} ~~out~~ the elevator, when you went out. When you had some lunch. When you went back to the office, if that is a good division, let's say, of the day, but although the day starts much earlier than that. You must say, ^{you have known that} ~~all the time~~ there was that galosh staring you in the face?

Roberta: Not all the time.

MR. NYLAND: No, I hope not. How will we select for tomorrow only those times when there is no galosh at all in sight. And when there are thoughts about them, could you have other thoughts take their place?

Roberta: I would like to.

MR. NYLAND: Can't you do it? Can't you become interested in ^{then} ~~that~~ something that will give you thoughts?

Roberta: I think I'm thinking about myself too much.

MR. NYLAND: Maybe, you do. But aside from that there is nothing special that you should have to consider, unless you want to be critical about it. And for the time being you could leave your criticism alone. Just accept ~~then~~ the fact that you happen to be breathing. Or that you walk. Have you ever been grateful that you can walk.

Roberta: Yes, sir.

MR. NYLAND: Or that you can see?

Roberta: Yes, sir.

MR. NYLAND: That you can read?

Roberta: Yes, sir.

MR. NYLAND: That you have good hearing?

ROBERTA: Yes, sir.

MR. NYLAND: Everyt ime now, and start tomorrow, when ever such experience comes to you, can you say, thank God?

Roberta: Yes, I can.

MR. NYLAND: Good. That will eliminate a great deal of the darkness of the galosh. And keep the times that you want to think about Work or that you feel that it is a necessity to a very simple statement about yourself. Without going into detail how bad you are, or how confused your mind is, or how ~~you~~ ^{did I} have too many thoughts. Simply say, I exist, I am. And continue in that sense, that something then, if possible, could become Aware of you, as you walk, as you eat, as you put on your dress, as you look at someone, as you look up certain things in a book. As you sit at a desk, as you move one book from another, or typewriter or pencil or ^{pen}. Whatever, it doesn't matter. Even when you smoke, that you remember. There are hundreds of things during the day which are very simple which have nothing to do with criticism. They just happen and you happen to be there when it happens and you experience that particular kind of happening.

Can you make your life a little simpler?

Roberta: That's one of the things that I'm trying to do.

MR. NYLAND: Allright. You^{try} that tomorrow.^{All right?} At the end of the day you see how often you do remember that you have made such efforts. And accuse yourself for the efforts which you did make were too difficult. That you did not realize that there were many times, much simpler times, you could have worked or could have thought about it and you didn't do it. Then make up your mind that the next day you will try to live even a little simpler than tomorrow. There are many ways by which you can feed your thoughts, you know? There are a great many thoughts already registered in your brain, and your memory can provide them. Some of the thoughts in connection with experiences you have had will not be disturbing, when you have particularly pleasant memories. Even go over into a day-dreaming affair of seeing what has happened, but always remain positive about it. That is a very good way of filling your mind, even if it is a kind of a dream. You will wake up at a certain time, out of such a dream, and say, well, let's get busy and do some work. Ordinary work. The other is that you want impressions from the outside world. Simply, to give you thoughts in your brain which are not disturbing. Now I don't know what you're interested in and what might disturb you. A newspaper might be too disturbing, when you read about politics or ^{about} poverty, but maybe there is some kind of a book that you can take with you and ^{every} ~~maybe~~ once in a while open up and sit and read three or four paragraphs and put it back again. I don't want to use ^{say} ALL AND EVERYTHING for that, but have something like The Sayings of the Buddah, or Letters, Collected Letters from Someone, The Scattered Brotherhood, for instance, things of that kind which you do remember or someone may have mentioned to you, and have it around. Confessions.

Roberta: I'm reading Orage, but ...

MR. NYLAND: That's all right, but not the Psychological Exercises, I hope.

Roberta: On Love.
~~Mr. Nyland: What~~ are you reading? Roberta: On Love.
 MR. NYLAND: Sure, but it is ^{rather} very short, isn't it?

Roberta: But it's very difficult and I

MR. NYLAND: I would take something much simpler. Don't you have a little book of aphorisms? There are some. There is a little book of Orage on the mind, The Active Mind. I think that has aphorisms in it, hasn't it?

~~Roberta~~: Yes, it does.

MR. NYLAND: Ya. Don't you think those are good?

Roberta: Yes, I do.

MR. NYLAND: O.K. Then you can use that. All right? Don't allow yourself to become a slave to your thoughts. There ought to be in you something that starts to discriminate, that what you want to allow in your mind and other influences to which you say no ^{when} ~~and~~ you close the gate.

Roberta: I don't, I don't see those things often enough, and when I do, I, I'm so disgusted that what is on my mind is self-criticism.

MR. NYLAND: Ya, but, you say now it happens seldom, does it?

Roberta: I don't see enough of what I would like to see growing.

MR. NYLAND: Not of yourself. I'm talking now about--about outside influences. As you have difficulties with yourself, it's of course obvious, but it's a question first to get out of your mind, the thoughts that are disturbing. Particularly those thoughts about yourself. Or about galoshes. You know what I mean, don't you?

Roberta: I, I follow you. I'm following what you say.

MR. NYLAND: It's not enough.

Roberta: But I don't completely understand.

MR. NYLAND: I prescribed something ^{that} you could do.

Roberta: And I heard you, and I am trying to put it into practice to do this myself. *use it*

MR. NYLAND: We start with The Mind in Action, by Orage. O.K.

Roberta: The Mind in Action.

MR. NYLAND: And then The Letters to the Scattered Brotherhood. And then Confessions of Augustine. All right?

Roberta: Yes.

MR. NYLAND: O.K., Roberta. ^{try it that way.} Fill your mind with good things. We'll talk about it again, but then you have to report.

Roberta: I shall.

MR. NYLAND: All right. ^{Good} Good.

Voice: Mr. Nyland.

MR. NYLAND: Yoop.

Voice: This past week I have not been trying as hard to understand Work

MR. NYLAND: Can the mike pick that up? No. A little louder.

Voice: This past week I have not been trying as hard to understand Work, but I've been just doing simple ^{attempts} ~~(?)~~. For example, when I walk I am walking in a different style when I remember to. Like, I'll lift ^{up} my legs ~~up~~ slightly ~~a~~ bit higher, so that it's only obvious to myself but it's enough for me to observe longer. And I have also been doing a task that Robert suggested. That I say, Here I am, Here I am, Here I am. Every day. And I haven't discovered anything. But . . .

MR. NYLAND: Maybe you weren't there. He gave you that task ~~for~~ a very definite reason. Wasn't it connected with ^{it} what we call Work?

Flo: Yes.

MR. NYLAND: And also, when you change your ^h ~~ry~~thm or whatever you did, wasn't that also for the purpose of really Waking Up?

Flo: Yes.

MR. NYLAND: Do you know what it means to be Awake?

Flo: Not really. Uh ...

MR. NYLAND: Well, then, that's difficult to do a task, because a task is connected with a result which has to do with a certain state on the part of yourself of either having an 'I' or being Awake, you might ^{even} say, in general, ^{but} in any event, not to be asleep. Tell me what you understand by Work. As we simply use it. Work on one's self. What ~~is~~ is involved? Can you describe it more or less?

Flo: Well, a method ~~to~~ to elevate my consciousness.

MR. NYLAND: Oh. ~~Yes, yes, yes, yes.~~ ^{Oh, yes, yes, yes.} No!

Flo: So that I can become ...

MR. NYLAND: No, no, no, no. You're just a little body walking on the street. There's no question as yet about consciousness, conscience or whatever it is. You just happen to walk. And you want something to be present to you or something that is so-called observing you. ^{you, Body,} Your body. Your body walking. That's all. Something that becomes Aware of your existence. Never mind consciousness and conscience - that comes later, if you want to. First, I want to find out what I am. I want to know that I am. I want to accept myself as I am. That's the beginning of Work. So I walk up and down. And I would like something to be with me, which is observant of me. My body walking. And when Robert says, 'I am or I am' - what was it?

Flo: I am here.

MR. NYLAND: I am here or I am there. ^{Whatever it is!} It simply means I am. That means I have a body. That is a little better phrase if you want to use that. Do you understand that?

Flo: I think so.

MR. NYLAND: I'm not sure.

Flo: Well, I get complicated, ⁱⁿ bringing in a lot of thoughts about Work.

MR. NYLAND: Ya. And I think you should eliminate ^{them.} ~~that~~. You're now sitting on a chair. Right?

~~Mr. NYLAND:~~ Huh? Are you? Or are you standing?

Flo: Yes. No, I'm standing.

MR. NYLAND: Oh, you're standing. I cannot see you very well. I see someone standing - is that you?

Flo: Yes. ~~Mr. NYLAND:~~ OK. Can you close your eyes and not fall?

MR. NYLAND: ~~Good.~~ ^{Flo: Yes} Can you say, I have a body. I am. I stand. I exist.

Flo: Yes.

MR. NYLAND: Ya. Can at that time something takes place in you that we would call Awareness? That means that you have a knowledge of yourself standing. Your body is standing without any further description or ~~any~~ any liking about it or any wish for ~~defining it~~ ^{you would} defining it, any kind of a thought process ^{process} ~~to~~ associate. It is just a very simple statement: I am standing,

Flo: Yes.

MR. NYLAND: ~~Now~~ ^{Now} can you? ~~you~~ ^{you} cannot do it now. Could you walk? If you do this now when you are by yourself. Can you venture to walk with your eyes closed?

Flo: Yes.

MR. NYLAND: Or if you have a chair. Keep your eyes closed, and can you sit down, at the same time, something could remain Aware of you.

Flo: Yes.

MR. NYLAND: Make such attempts. And don't lose yourself now in description of consciousness and ~~conscious~~ ^{consciousness}.

Flo: O.K.

MR. NYLAND: Walk up and down in your room. Whenever you go up the stairs see if something can be Aware of you while you are doing that. And impartially. You understand that word impartial?

Flo: No judgment.

MR. NYLAND: Huh?

Flo: No judgment.

MR. NYLAND: No judgment. Nothing. No description. No classification. No association. Simple things. All right.

Flo: All right. Thank you.

MR. NYLAND: Ya. O.K. What's your name?

Flo: Flo Wakeman.

MR. NYLAND: Flo. Ya. I remember. ^{yo'} Don't make it so complicated. You do that ^{at} ~~on~~ special days when you really sit in front of the fireplace, ~~you~~ you can go to town if you like. But when you do Work, you have to reduce it to such simplicity that you can manage it. All right. Will we let it go now?

Flo: Yes. Thank-You.

MR. NYLAND: All right. Good. Who makes attempts? Who? Who of all of you is interested enough to do something and is now able to describe what you have been doing? You have been away for a whole week. Robert was here last time. He gave many suggestions. What have you done with it? Come on, speak up. Ya. Go ahead, tell. You. Otherwise, I'll point out. I'll ask you questions by pointing a finger at you. What have you been doing?

Voice: I hesitate to speak, because I don't want to speak directly about a Work attempt, but results.

MR. NYLAND: You can talk about anything, as long as you talk about Work.

Fred: O Kay.

MR. NYLAND: Do you remember, huh, at the time you could get a Ford car, in any color, as long as it was black. So you can say whatever you wish, but it has to be about Work. No^w, let's hear what attempts you made. What did you do?

Fred: I've been working with the construction company the past two months.

MR. NYLAND: No one can hear you in the back.

Fred: I've been working with the construction company for the last couple of months with the intention of ^{finding} something out about the value of working with different people in the Group every day on a daily basis and trying to introduce Work in the midst of my ordinary life.

MR. NYLAND: Do you do it?

Fred: Yes, sir. And it's ^{uh} ~~it~~, it remains, in the midst of more favorable conditions, quite difficult to introduce. But I do Work with simplicity many times during the day.

MR. NYLAND: Do it now. Try now to Work. As you talk, as you sit. Never mind the construction job. See if anything at the present time could be Awake or Aware of you, as you speak. Aware even of your voice, Aware even of your sit, the way you are, whatever that is without describing it. The fact that you sit in a chair and that you are Aware of your existence as a human body, talking. That's important. It's O.K, for the construction company. But when you get up in the morning, ^{the} first thing. Edge of your bed. There you sit. Close your eyes. I am Awake. This 'I' is Awake ^{of} me. There is an 'I', there is an it. This is my body, but there is also ^{an 'I' aware of my body sitting on the edge of my bed.} ~~my bed.~~ That's clear, isn't it?

Fred: Yes, it's quite clear.

MR. NYLAND: Good. Now will you do that?

Fred: Yes, sir.

MR. NYLAND: And everything else. Doing the construction company and work with them is all to the good. I would like you to start Working early in the morning for two hours. Then you can do a little bit at lunch. And then you can do a little bit when you get through with the construction company, and never mind the many people that are around you. It is much more important for you to be awake while you are alive. And in conditions which are much more conducive even ^{than} ~~that~~ have other people around you. Very simple things, as I say, two hours when you get up and you get dressed, you get into

the car, maybe you eat, or whatever you do, watch that, watching ~~for~~ⁱⁿ the real sense of the word, of awareness, of an 'I' being there, and every time you lose it you say ^{will} what happened to it. Bring it back. Create it. We use that term. Make it be there. See that it actually starts to function, regarding you and whatever it is. Movements you make, any form of behavior, any expression on your face, should remind you that there should be an 'I' because that is what you set out to work with ^{and} ~~that~~ that is what you want to be there. It is a function that has to be created for a special reason, to give information about yourself as we now many times say, impartial, and it ~~has~~ has to be acquired simultaneously. And do it for two hours in the morning, two hours before you go to bed. At lunch for half an hour, ^{or} ~~for~~ fifteen minutes. And if you actually can do that, your day will be worthwhile. Afterwards, we can talk about spreading it over the rest of the day. But first create something that can exist and is working. The little 'I' is ^{so} ~~God-damned~~ small, that it disappears practically every time you make it. And the whole purpose is to make this 'I' a little bit more substantial, ~~til~~ it actually can exist even for a little while longer. Even if you don't feed it immediately. The 'I', in the beginning, is a cry-baby. It keeps on crying because it has to be fed, and it's only happy when it is being fed. When it grows up a little bit it has enough life to sustain itself by means of breathing, and it doesn't always have to suck the breast of the mother. That is a very good state for this little 'I' to give it more work. And then, of course, you can extend the existence of ~~it~~ ^{it} if you can create it at certain times during the day. But, in the beginning let's stick simply to the conditions when your life is very simple, and when the 'I' can be created and stay there. How much work have you done the last five minutes?

Fred: As much as I could but I'm quite certain I will be able to do the task.

MR. NYLAND: All right. All right. You do more. All right?

Fred: Yes, sir.

MR. NYLAND: Simplicity. Evening O.K. Other people perhaps only when you shake hands with them. As soon as you do that you lose yourself. I think Work is many times a question of Honesty, of wanting to admit that there is no 'I' whatsoever! That one is very unconscious! That the thought itself is not enough to produce any 'I', ^{that there} ~~as it~~ has to be a thought and a wish together. Then there is a chance that an 'I' can exist and then I hope that it Works, and for one flash of a moment it does exist, it gives me an insight or a realization of myself. Then it disappears. And I have to make it again and again and again, ^{and again and again} until finally it starts to breathe a little bit on its own. And then maybe by feeding it every once in a while it might stay in existence. But it's a long time. Let's begin and be practical about it. All right?

Fred: Yes, Sir.

MR. NYLAND: O.K.

Fred: That really answers my question.

MR. NYLAND: Does it answer it?

Fred: Yes.

MR. NYLAND: Does it answer it good?

Fred: Very good, Sir.

MR. NYLAND: You know it when you massage a person. There you are, kneading them, back, and so forth. And it is good, huh! Then you make it very good, the last "aarrrrr". Then you know for sure that you've had a massage. This is the way it should be with an answer. All right?

Fred: Yes, Sir.

MR. NYLAND: O.K.

Fred: A massage would have been easier.

MR. NYLAND: _____ kneading it. Now. Other questions now. Questions of that kind - it's important. That will bring you back to ordinary life. So we ^{do} have to turn the thing over. [?] All right.

(Side II)

MR. NYLAND: As I say, that brings you back to ordinary life. Work has

to be rooted in your ordinary daily existence. It is not separate or separated from an unconscious state. It belongs to you as you live now and out of that you ^{have to} grow up. Out of that you have to acknowledge, first, what you are. For that reason you have to understand yourself a little bit better. Then, when you have an idea about Work, there you are, with Work, the thought and the feeling. To what will you attach it? Just to have it in your mind as a little bit of a thought or even something you might say, starts to operate in the objective sense, And immediately when it exists and ~~when~~ it is an 'I' it links up with what you are because the observation is on yourself or that what is happening with your ordinary body. So you come back all the time, regarding Work, to that what you are in daily life. And daily life can give you the information which is necessary for this 'I' and 'I' has to make it absolute. You furnish - you are the object. The 'I' is only receiving the data about you. An 'I' ~~has~~ the function of becoming objective, free from interpretations. You remain constantly unconscious in whatever you are doing and your mind and your feeling keep on existing. And you're not interested in stopping them. They keep on going but you would like to have something else with it, ^{it is} ~~so~~ that we call it parallel to the existence. So where is your ordinary daily life, like today, and how often did you think about Work, of Waking up, actually at that time when you wake up to something that is your unconscious state. You wake up to your personality. You don't wake up in heaven. You're right down here on the ground with your feet all the time.

Now, who has done some Work? Who has actually applied, or tried to, ^{or tried} ~~if~~ understand or tried to see what ^{is} ~~it~~ meant by what we have been talking about already for ages and ages. Several of you have come here already for a long time. What are you doing? Yeah?

Voice: Mr. Nyland, ^{I've decided} the best times for me to Work are when I go to work in the morning. I take a walk to work and it takes about twenty minutes to get there.

MR. NYLAND: Is it in town? Where is it?

Nathan: Well, it's in a town here. It's not in Warwick.

MR. NYLAND: Is it in Warwick?

Nathan: No, it's in New Jersey.

MR. NYLAND: It's in Warwick.

Nathan: It's in New Jersey.

MR. NYLAND: Where?

Nathan: It's in New Jersey.

MR. NYLAND: New Jersey. Yes. Yes. Is it out in the country or where?

Nathan: No, it's kind of in between - a suburb.

MR. NYLAND: Yeah. ^{NATHAN:} And - along that line - there are not that many ~~dis-~~
~~tracting~~ people in the streets, or there's nothing particularly distract-
ing - and same thing at the end of the day again. ^{MR. NYLAND:} You take different roads
or do you always go the same way?

Nathan: I always go the same way.

MR. NYLAND: Always? Why do you?

Nathan: I have. ^{but} When I've gone to buy something sometime I've tried to go
home another way.

MR. NYLAND: Yeah. But that is for another reason.

Nathan: Yeah, right. I never thought ~~about~~ ^{of} it.

MR. NYLAND: Oh, I definitely would do that. I also was going to suggest
other things. If I ^{was always going} ~~would go~~ there, Can you take one block and walk back
wards? Sometimes I say can you put your feet differently in front of each
other? Instead of going straight like that, out like this or all the way
like this as if you are a little bit of a ^{duck} ~~faust~~. All such things are help-
ful to remind you. It's not a question of doing it differently. That's
only to remind you that you ought to do something else. You see? And
then when that has reminded you it has given you a state of aliveness. Be-
cause in your interest ^{IS AROUSE} ~~(in Faust)~~ and then you say in connection with that,
ah, I have to do something with this because now I'm much more alive, but
now I wish this aliveness to go over into a real awareness. And ^{then there} ~~that~~ is

something that can be created of that kind. Actually becoming aware you might say in the beginning, looking at you, or watching you, but in a very definite way because it has to start to function intellectually or mentally a little different. And you help yourself by making these kinds of experiments. All right. Try that. Try that. It's not necessary to do it all the time different you know, because sometimes when there is a desire to do it different you can say, "Why should I change my habit, I'm already awake to it." As long as the wish is there or the thought about it and there is enough wish on your part actually to try to see yourself in the way we mean it, you already can continue with exactly what you have been doing. So the other things are just to give you a little poke in the ribs. All right? What do you do for lunch?

Nathan: Usually that gives me a little time because I have $\frac{1}{2}$ hour for lunch.

MR. NYLAND: It's not very long, is it?

Nathan: It is because I'm a fast eater.

MR. NYLAND: Now don't let me suggest that you some days you have to eat very slow.

Nathan: A little digestion.

MR. NYLAND: You see what I mean. A person must use his personality for a very definite purpose. I would almost say that is the reason why he has been given a body. The body has to be used for a definite purpose in order to reach something, that is, something different in which I'm ultimately - the body will be sacrificed for that purpose. Look at it that way. The body simply now contains different organs which have to grow up, which are not as yet sufficiently grown up. The body itself is capable of a variety of different things because not much has to be spent any more to make the body grow up. ~~The body itself is capable of a variety of different things because not much has to be spent any more to make the body grow up. It is there.~~ The purpose of the body now is, first, to contain the organs for further development and whatever is necessary for that development to ^{is a} special way of, you ~~might~~ might say, of treating them. But now the body itself being alive

and having the ability of being used for certain purposes becomes much more of a laboratory that I use for the operations of myself in connection with my aim. And ^I use this personality because it is available to me and it becomes more and more a servant for the purpose of a development which takes place in my brain and in my feeling. And when I now make it subservient to that then that what is really important for me is a registration of that what is the body as it is in order for my mind to start to function differently from usual. I want my mind to become quite free from association. And I use my body for that purpose, because it is simply the object for the observation. So when I put my body in all kind of contortions I simply manipulate it. I use it for the purpose of growing up. And the growing up takes place in the other organs, as I say, my intellect in the good use of my feelings and also ultimately the good use of sex energy. Those are the three things that are important for me. And I must know now how to use them, how to feed them, how to prepare for them and how to control them. And in that kind of an operation I need this 'I' to guide me, and my 'I' needs for the development of 'I' itself an object for observation. And that becomes my body. All right?

Nathan: Yeah.

MR. NYLAND: O.K.

Voice: Mr. NYLAND? This is Peter Frumkin.

MR. NYLAND: ~~Yeah~~. Yes, Peter -

Peter Frumkin: ^{Today, Set out} I ~~started~~ to make today especially a day for Work. Last night I made that my plan for today. And I got up this morning and morning is usually a difficult time for me to Work. I don't know why. I tried before. This morning I got up. I tried to get myself out of sleep. I sat on my bed and tried to come to myself.

MR. NYLAND: Why is it a bad time, do you think?

P.F. I don't know.

MR. NYLAND: When you open your eyes, is that a good time?

P.F. It should be.

MR. NYLAND: Start earlier. Can you have a sign on the wall? As soon as you open your eyes and "Remember yourself" or some kind of a sign that you look at or a picture of Gurdjieff or All & Everything opened at a certain page ⁱⁿ a stand in front of your bed.

P.F. Yeah, I can.

MR. NYLAND: Then you profit by the state ^{in which} ~~of~~ your physical body when it gets out of sleep and where it is not as yet encouraged for the different centers to connect with each other. That body is in a very good state, and the different functions of the body are still almost in a virgin state because they have been, they have rested and then it is much easier even, particularly when you are reminded to use that short time because pretty soon your thoughts ^{will} ~~would~~ start thinking. That short time can be used for accomplishing what you really want, creation of an 'I' and an awareness of your body. Start very early when you are still in bed, because I do believe, you see, that early in the morning is a very good time to work ^{But it must mean also that early in the morning} I'm clear enough about the purpose of my work. If I were the ^{physically} ~~he~~ kind of a sleeper who needs a long time before ~~he~~ even wakes up, then it is not so good for me. How are you that way?

P.F.: Not so heavy in the morning.

MR. NYLAND: Not heavy?

P.F. No. I can get myself up.

MR. NYLAND: When you open your eyes can you immediately take the cover off and get up?

P.F. Yeah.

MR. NYLAND: No difficulty?

P.F. No.

MR. NYLAND: Good. Then ^{I think} what I suggest is quite all right for you. All right.

P.F.: Yes. Yes.

MR. NYLAND: Good. Now during the day, in the morning, you remember what you did earlier in the morning. You close your eyes as you sit. What do you do?

Work ⁱⁿ ~~on~~ a desk or.... ? P.F. Yeah, I type in, I work at a desk.

P.F.: Yeah. I get up and down but I'm at a desk.

MR. NYLAND: Yeah. But you sit at a desk and ^{you're} writing or whatever, ^{right?} Can you close your eyes without anyone noticing?

P.F.: Yes, I can.

MR. NYLAND: Good. You have your eyes closed. Then you open them up and you imagine it ^{is} early morning. O.K.?

P.F.: Yes.

MR. NYLAND: You wake up. OK. You can do that a few times during the day in the evening also before you go to bed, ^{to} sleep, is also a fairly good time because it's also a loosening up already of the centers. And that always is a good condition for the body to be observed because there is ^{very} little interference. It's not as good as the morning. Now you know when you say I want to Work, you know what it means.

P.F.: I think so.

MR. NYLAND: The password is acceptance. I am what I am. No further description and no repeating or saying to myself I am this and I am that. I just am. I am alive. I can say that. But not I am tired or I am busy, or I am thinking. O.K.?

P.F. Yes.

MR. NYLAND: You understand impartiality?

P.F. Yes.

MR. NYLAND: O.K. O.K. Try that for a week, huh. Talk about it next week ^{if you can.}

P.F. I will

Voice: Mr. Nyland, over here.

MR. NYLAND: Who? ^{M.H. - Mark Horstman, Mr. Nyland - Yes}

Mark Horstman: I didn't have a question when I came to the meeting.

MR. NYLAND: Shame on you.

M.H.: I wanted to ask a question, but I didn't know. And you answered my question that I didn't know I wanted to ask, and like *I've been working on...*

MR. NYLAND: Don't make it too complicated because then we start to talk about telepathy.

M.H.: I am excited because ^{at} two meetings that I was at I was told about Working in the morning because it was a good time to Work, and I've tried it and it's been difficult for me, like what Peter mentioned. Then what you said about the moment that you open your eyes, I've been working ten minutes after that.

MR. NYLAND: Oh, it's too late.

M.H. ^{Ya,} I can understand that.

MR. NYLAND: After ten minutes your mind is already quite busy.

M.H.: That's all I have to say.

MR. NYLAND: But now you can try it. What do you do during the day?

M.H.: Today?

MR. NYLAND: No. what do you do usually during the day?

M.H.: I'm a carpenter.

MR. NYLAND: Carpenter. Well, you have many opportunities that way. It's not that ~~that~~ I wanted to soft-pedal when I talked to Fred here about construction affairs. It's wonderful -- construction with a hammer. A hammer is a perfectly marvelous instrument to be used. Because you use different muscles when you drive a nail in, And of course when you pull a nail out. And your arm and your fist and your hand is constantly in action. The pressure or the touch against the head of the hammer always can remind you, and every once in a while when you hammer and you change the position of your hand on the hammer to get a better grip. You know what I mean?

M.H. Yes, I do.

MR. NYLAND: ^{All right} Use that.

M.H. Yes, I will.

MR. NYLAND: A hammer can be a good friend. All right?

M.H. Thank you, Mr. Nyland.

Voice: Mr. Nyland, it's Julie.

MR. NYLAND: Who?

Voice: Julie Tamouri.

Mr Nyland: ^{Yes}
Julie: what would you suggest

MR. NYLAND: ~~Yes~~, a little louder.

J.: What would you suggest to a person who cannot get up in the morning?

MR. NYLAND: Oh. You ought to ask him. You ought to ask him how do you do it. What kind of thoughts ~~do~~ you have in the morning that finally make you get up.

J.: I think like, "Well, you've prolonged it ^{to} this long. Now you have to get up."

MR. NYLAND: Well, that certainly is a force from the outside, isn't it?

Can't you have something ^{inside} that compels you?

J.: I had a couple of tapes on ^{during} ~~different~~ weeks ~~where~~ you spoke on the tape, and they helped me ^{for a while} ~~to~~ get up but now I'm back.

MR. NYLAND: Alarm clock doesn't help, ^{does it?}

J.: ^{Pardon me} ~~No~~ ^{J: no} ~~Mr. Nyland~~ An alarm clock doesn't help

MR. NYLAND: A telephone of a friend? Will that help?

J.: I don't have a phone.

MR. NYLAND: ^{Oh, that's} Too bad.

J.: It's struggling with a habit really.

MR. NYLAND: ^{Yes} Of course. It's a terrible habit. When you do wake up ^{and} you have the thought that you ought to get up, ^{huh?} Can you turn around in bed three times?

J.: Yes.

MR. NYLAND: Turn around your body, you know. Turn around. Actually turning around.

J.: Right.

MR. NYLAND: Like a cylinder. Can you do that?

J.: Yes.

MR. NYLAND: Good. After the third time you get up. It's very simple. You can ^{try to} ~~try~~ turning around in bed ^{you know} as they say when you turn around in your coffin

And people talk about you. You remember that? ^{bad} Particularly in ~~bad~~, bad words when they accuse you. ^{You know} You know that expression?

J.: Yes.

MR. NYLAND: All right. Someone is talking to you when you turn around in

bed. Imagine for a moment someone up there maybe in heaven, who knows, saying, "Why doesn't she get up?" And you turn around in order to indicate that you're perfectly willing but that you cannot do it. And especially you have to study your arms a little bit where they go, because it is difficult to turn around if you keep your arms just like this, you see. You needed someone else to turn you. So you have to use your arms.

and so that is a method you can accumulate or become dextrous about. Keep on turning in the same way. It will require so much attention that after the three times you're quite awake. And then of course, there's no reason to stay in bed any more. Will you try it?

J: Yes, I will.

MR. NYLAND: I'd be interested. So will everybody. Maybe next week you can tell us.

J: O.K. Thank you.

MR. NYLAND: All right. Good luck. But that is a practical question isn't it? So far I haven't said anything that she should wake up. You should, shouldn't you? When you get out of bed, huh, will you say, "I am."

J: Yes.

MR. NYLAND: Three times.

J: Yes.

MR. NYLAND: That is your payment. Then you are entitled to live that day. All right?

J: All right.

MR. NYLAND: I won't be here next week but you can tell whoever. More. Come on. More. Much more alive. Where are you? Where are you now? Where are you now, huh? Are we talking about development of your Kesdjan body? Yeah.

Tell. What is it? Who's talking?

Voice: Andrea. ~~MR. NYLAND: Yes~~
MR. NYLAND: Yes, Andrea. Go ahead.

Andrea: I think I was impartial once yesterday. And once tonight. And about the rest of the experiences I've had, I've classified them as being

a lot of energy just kind of coming out of me because of conflicts of my mind and feelings and....

MR. NYLAND: You know, Andrea, there are certain movements that we do, do you ^{remember} ~~know~~ that one where you bend over with the hands down, straighten out and sit, ^{when you} sometimes like that? Huh?

A: Yes.

MR. NYLAND: When you bend, standing now, and you use your arms, stretch out, you bend over, and then ^{you} straighten out again. Don't you think that that movement, you could do quite impartially?

A: Not when I'm thinking about something else.

MR. NYLAND: Not in the movement itself. I mean not in the class of movement. When you are by yourself.

A: I'm not sure.

MR. NYLAND: Will you try it? Just simply bend over. No motives, nothing attached to that. You also can sit down on your haunches and get straight up. You can also stand straight and take your arms and stretch them up.

In the morning, particularly when you want to stretch, get all the sleep out of your muscles, there is nothing connected with it that would prevent ~~you~~ ^{from} you being impartial. It is just a body which has a certain movement to

make. And you're not interested in how lovely and beautiful and all the rest. Impartiality can be learned much easier than you think. First, you don't have to say yesterday I had a moment of impartiality. And this evening I had one. You can have many

Andrea: I think. I think. Yeah. O.K. I don't understand that, and I don't understand exactly what it is to be partial. ^{Andrea: Uh... the simplicity of it}

MR. NYLAND: Yeah. Because if you once know that ^{impartiality really} ~~impartial~~ is fairly easy to arrange, then you will also be able to introduce it at other times when you're a little bit more engaged.

A: Sometimes I think I can do it quite a lot. Other times I'm sure I haven't at all.

MR. NYLAND: Yeah. I'm quite sure for instance, you can talk to yourself

and be quite impartial. Start with mumbling. ~~Mummammediam~~ Like that. Just make a noise. It has no particular meaning. You don't have to criticize it. Then out of that you form words. Yes. No. Yes. Yes. No. Yes. I'm. No. Yes. Saying things like that. But keep on saying. You know what a rosary is?

A: A hum.

MR. NYLAND: That's a very good instrument to be impartial. Ave Maria. You're not Catholic, are you?

A: I was.

MR. NYLAND: Ah, ~~that~~ ^{then it} is a good suggestion. Try to figure out more and more impartiality in your ordinary life. Many times ⁱⁿ relation to other people who do not really interest you, you can be quite impartial for yourself. From that you will learn how to become impartial to yourself, that you don't need other people to be impartial to. But you have to learn first what is impartiality as an experience. And don't look at it as something that can only happen once a day or so. Ten thousand times during the day you can be impartial ^{and in many times when it is ~~over~~ a habitual way of behaving you are} both in your mind and in your feeling. How come you brought up impartiality? Is it important for you? Of course it is necessary to have in any kind of ^{an} observation or an awareness of yourself to have that impartiality, but you must not think ^{that is} it too difficult. You're working now in the bakery?

A: Ahum.

A: O.K.

MR. NYLAND: Can you be impartial to bread when it is good?

A: Eating it?

MR. NYLAND: No, standing in front of it and not judging it?

A: I don't know what you mean by that?

MR. NYLAND: When everything is perfect you have no particular desire to change it. When certain things are done and are accomplished for the purpose ^{for which} they are meant ~~for~~, ^{me} you can become impartial. When everything ^{that} I wish to do is done to the best of my ability I become impartial to myself because my mind even says, "How could I have done it any better?" There is only one judgment which is, I did my best. Real impartiality is an experience of that

kind of a ~~statement~~ of activity in which all three centers are harmoniously connected. If that exists there is no further possibility for me to be different or even better. Unless I'm forced then to become impartial. Impartiality can exist in the recognition of mechanicality. When I know for sure that that ~~what~~ exists and is functioning as a machine is really mechanical, if nothing can be done about it, I'm impartial to it. One can continue. If I understand a person to behave in the way they must behave in an unconscious state, when I already know what ^{is} the next word ~~is~~ going to be or how they will react to whatever I say, I become impartial when I see it actually. All right, I don't want to confuse you, but I mean there is so much impartiality that you don't know about. All right?

A: Yeah.

Voice: Mr. Nyland.

MR. NYLAND: Yes.

Voice: I have a desire, since you mentioned it earlier this evening to ask you to speak about the right use of sex energy in Work. And I also have a feeling in me that I should not ask that question.

MR. NYLAND: Oh, I think you should ask it. It's important. Although I don't think I ought to go into it right now. I think there are some ^{tapes} ~~times~~ in meetings ^{where} we have discussed ^{it}. All right? Someone here who knows it? Roberta, you're here? Is Roberta here?

Voice: No.

Voice: I know.

MR. NYLAND: You know? Can you help?

Voice: Yes.

MR. NYLAND: He will get ^{you} a couple of tapes. We've talked ^{about it} ~~it out~~. Very important question. Although I don't want to talk about it all the time or several times when I've said already enough I think. All you have to do is listen to it.

Richard Mandell: Good. That's fine.

MR. NYLAND: Good. O.K. Dick?

Voice: Mr. Nyland

MR. NYLAND: Yep.

Voice: It's Bob Zurer (?)

MR. NYLAND: Yes, Bob.

B: Can my Work attempts be successful if there's no clear separation?
Between 'I' and it?

MR. NYLAND: Yeah. I think so. I don't believe that a separation is such a necessity. I think it is a result of Work when ^{one actually} ~~we see~~ ^{what} that ~~which~~ is ~~actually~~ conscious separated from unconscious. And then one says I am it. But in a process of an 'I' observing it, it is so, so much ^{still} linked together that observation itself is not as yet clear or pure. And the division between 'I' and it does not exist when there is an observation of myself by 'I'. So in the nature of that kind of Work it cannot ^{as yet} be separated ^{in the beginning}

The separation between 'I' and 'it' only takes place when from me there is no need to create an 'I', because ^{the} 'I' already exists or has a momentum and continues to exist as a result of my attempt to create it. And in the second place, when an 'I' is functioning and it does not need an object but is alive in itself, there is no relation between that 'I' and 'it'. An 'I' exists and 'it' exists. And that there is a possibility that there is a conscious state which is recognized by me. And that what recognizes the conscious state is my magnetic center. What recognizes the unconscious state is ^{also} my magnetic center and in that magnetic center there is a realization of the two conditions, conscious and unconscious existing as indicated by the existence of that what is functioning in conscious state, which is alive and which is dead.

B.Z.: Thank you.

MR. NYLAND: It should not interfere with your attempts for Work. As a matter of fact it is far better not to look for it. It will come and at certain times it is quite definitely an experience. But experiences at such a time in the beginning never last. The only time when it will continue to exist is when 'I' is much more permanent. All right?

Dick Joos: About two months ago you gave me a task^{of considering} of what was my year last year, and each month. And considering when there were times when I saw myself, the truth about myself, and also ^{other times} when if my aim had been clearer to me, I would not have been caught by things that ^{happened that} I was caught by. That tempted me.

MR. NYLAND: Yeah.

D. Joos: And I have not been able to do it in the way in which you have done it. It has happened much more slowly. And in this last weekend and two days now I've seen ~~some~~ things about my own dishonesty that 'I' is something that's become not only very strong, but is also very clear to me that if I had been able to be really honest to myself about what I really want, I might not have done what I was doing and I might then have had my aim very clearly in front of me.

MR. NYLAND: But at the time it was a yearly task wasn't it?

D.J.: Yes.

MR. NYLAND: You still have time.

D.J.: What I want to ask you is "How do I become completely honest to ^{myself} ~~me~~?"

MR. NYLAND: By continuing the way you are doing. Because now ~~already~~ certain things ^{already} start to get clear. They're not clear enough as yet because you're still a little doubtful about it. But if you just continue to consider in that ^{same way} ~~sense~~ what is one month ^{and} to another, to what extent can one month influence the next, ^{What} will I do for the next month by using that what I know now? You gradually build up over a year a tremendous amount of information about yourself. Including honesty. Because as you consider yourself, and in the beginning or whenever one starts, there is always a wish for an interpretation, more and more over a period of a year. It's a fairly long time ^{because} ~~because~~ a great many data with which you become so familiar that there is no reason to be dishonest. What takes place in a year is very much the same, on a smaller scale as that what takes place in a lifetime. When one talks about maturity it is really that I become so familiar with that what I am, that I don't wish to describe it any more, or if someone else

mentions it, I say, "Oh, I know that long ago." I'm so familiar with my unconscious ^{form} ~~course~~ of behavior that I become objective. That is really maturity. Maturity is still expressed in terminology of the Work but when it really comes down to it, it's already a beginning of a freedom from myself. And that is why I say it's over a lifetime in that kind of a maturity one really becomes quite free from many manifestations of one's self. Because the truth will always come out. And if the years are long enough over a long lifetime I've all the opportunity in the world that at the end when I am nine hundred years old, I'm not. I think Methusaleh died as an objective man. Keep on going. Above everything, honesty. As soon as you see ^{there's} ~~some~~ interpretation or something that is rational that you don't want to see, be ^{very} much in the ordinary sense, aware. And then in the extraordinary sense you will ^{even} be able to be more aware. Be aware of the devil in order to be ^{come} ~~aware~~ of God.

D. Joos: That sounds familiar.

MR. NYLAND: All right. We have time for another question maybe.

Bob: Yes.

MR. NYLAND: Or should I make it a statement on my part. Great Nature doesn't like a vacuum either, you know. Great Nature has to be served with questions and answers.

Voice: Mr. Nyland.

MR. NYLAND: Yeah.

Idell: When you said vacuum. This evening ^{into the} as I walked ^{meeting...} ~~meeting...~~ This is Idell...I was reminded about Work ^{because of} ~~It just was~~ some sort of energy that I noticed, ^{and} uh, in which my mind did not want to function at all.

MR. NYLAND: When you came into the meeting?

Idell: No, after I sat down a few minutes.

MR. NYLAND: Then you didn't want to Work?

Idell: Oh, I tried to Work but in a kind of ~~secure~~ state of isolation, and your word, vacuum, makes me wonder if sometimes, I don't know, perhaps with

the best of intentions, I am more asleep, instead of being more in the direction of trying to wake up.

MR. NYLAND: I don't know. The wish to wake up has to be based on emptiness. If you really feel that there is somewhere it is necessary for you that when you are empty it ought to be filled, you will Work. Work must be based on thirst. Thirst means that there is something lacking in me. I simply say, "I need some water," in order to bring about a balance. And with a glass of water I am more in balance physically. When we talk about Work, or a vacuum, and we apply it either to a group, or to one's self, there has to be a statement first, that I need something to fill me up. There has to be a cry, a real wish for something to be satisfied. Because if that isn't there and let's say I even make attempts to Work, where will it be placed? Usually when I am not empty I'm filled with a great many other thoughts and feelings which have no particular value for the wish to Work. So when I want to become empty I have to drain many times the thoughts and the feelings out which belong to ordinary life in order then to have the realization of ^{an} emptiness. If my outer life overshadows my inner then I have to push it away a little bit in order to give my inner life a chance to become known to me. In that sense I mean a vacuum must be filled.

Idell: I think I understand. Thank you, Mr. Nyland.

MR. NYLAND: And that is a happy ending, hum? All right. Well, all right. I don't want to say that the quality was so good. I probably would continue to say that if I saw you every week which I don't. But for those who come to Warwick, I expect much more from you. So, tomorrow Robert will have the Wednesday evening, but I will be there on Thursday for lunch. So if you wish, bring your questions to Thursday if you want me to hear it. Bring them to Wednesday if you want Robert to hear them. But in any event be much more alive. You need it. So, ~~good night~~.

RUNS. OFF

trans: R. Amell
Proof: Jan Gibson